FEMINIST RENEWAL ART NETWORK
25 AUGUST — 24 SEPTEMBER 2017, THROUGHOUT ALL OF SOUTH AUSTRALIA

EXHIBITIONS, EVENTS
& SYMPOSIUM

FRAN
FEST

PROGRAM
It began with a conversation between Jude Adams and Brigid Noone in 2013. Jude and Brigid had known each other since Brigid’s student days at the University of South Australia. Jude was one of Brigid’s lecturers in the mid 90s while she was undertaking her undergraduate degree in Visual Arts. While completing her Masters and subsequently gaining employment as a sessional staff member at the University of South Australia, she and Jude maintained their contact, strengthening their connection through a shared interest in feminism and contemporary art. This was highlighted when Brigid curated Beyonce is a Feminist at Fontanelle Gallery in 2013, sparking their interest in intergenerational feminism. At this time Jude also introduced Brigid to the Sydney-based group, Contemporary Art and Feminism (CAF). As a consequence, Brigid was invited to present as an artist-curator at the event ‘Curating Feminism’, exhibiting a collaborative work with Soda Jerk and speaking at the associated conference. Jude had also previously attended the workshop, ‘Transgressive Teaching’ as a part of CAF’s program. The enthusiastic response to Beyonce is a Feminist and subsequent conversations with other interested women led to the establishment of Adelaide-based group FRAN (Feminist Renewal Art Network), which met on a regular basis throughout 2015.

New Wave/No Wave was a project initiated by Jude and Brigid as part of the Adhocracy program with Vitalstatistix in 2015. New Wave/No Wave was an intergenerational feminist research and curatorial project that initiated the development and planning of a large scale women’s contemporary visual arts event to commemorate the 1977 exhibition The Women’s Show. This project allowed us to develop a research process through a series of conversations informed by documentary material that referred to works, debates and ideas relevant to The Women’s Show, the Women’s Art Movement and contemporary feminism. This ‘conversation-as-performance’ adopted strategies associated with second wave feminism and referenced art works by Anne Marsh and Jane Kent (1980).

Looking back, the main focus for the planning of FRANFEST was to value and reflect the complex history and contemporary nature of feminism and art in Australia, with a particular focus on Adelaide initiatives. The challenge we were presented with was, how do we curatorially cover and do justice to such a multifaceted story and cultural phenomenon? The main driver for us was a shared
interest in the relevance and importance of feminism and the ongoing need to address the issues of inequality in the visual arts sector. We were also aware of the anxiety that the label ‘feminist’ can still promote and that feminist beliefs can differ widely. Therefore, an initial impetus of FRAN FEST was to unpick and re-platform the issues of identity and ideology through a series of exhibitions and publicly presented discussions.

The FRAN FEST curatorial committee spans three generations. By working together we have developed an awareness of our different perspectives and individual histories as well as our shared experiences as women. Loene Furler who had her first solo show in 1966, exhibited in the The Women’s Show in 1977 and played in all-women’s bands throughout the 70s and 80s. She has been active in the women’s movement, an art industry activist and educator for 50 years, along with maintaining a significant painting practice.

Since the 70s, feminist movements have attempted to address the glaring blind spots in race, class and gender diversity. An emerging artist, curator and co-Director of Sister gallery, Mia’s commitment to intersectional feminism was a reminder to us to remain aware of our limitations, as four white cisgender women, when speaking in a collective voice for women. This is why it has been crucial for FRAN FEST to be developed as an open access festival, with everyone encouraged to exhibit, organise a FRAN event, submit a paper to the symposium, make a poster or contribute as a volunteer.

Forty years on from The Women’s Show, FRAN FEST is a chance to reflect and take stock of what life is like now for women artists; what has improved, what remains the same and what new challenges do we face? We hope FRAN FEST reinvigorates South Australia’s conversation about women’s experiences in the arts and the role of feminism more broadly.

The FRAN FEST curatorial committee
Brigid Noone, Jude Adams, Loene Furler and Mia van den Bos

FRAN would like to acknowledge that FRAN FEST is being held on the stolen lands of the Kaurna, Ngarrindjeri and Boandik people and we pay our respect to their elders past, present and emerging.
Unravel the complex histories and traditions of home-making in Sera Waters’ Domestic Arts. Commissioned by ACE Open, the celebrated South Australian artist continues her investigation into the contemporary significance of traditional home-crafts. In this new body of work, Waters reaches into her own family history to interrogate the ongoing legacies of colonial home-making. Through a re-imagined familial home, Waters’ intricate embroideries and large-scale sculptures celebrate the knowledge and creativity of ‘women’s work’; while also revealing their complicity with forms of colonisation and privilege.

Sera Waters
*Telling Tales on Terry Towelling: Fashioning locals*
2016—17, towel, wool, cotton, bedsheet, velvet, trim, 90 x 50cm. Courtesy the artist and Hugo Michell Gallery.
Step into the world of four fourteen-year-old girls with Kate Blackmore’s intimate and insightful work, Girls (2014). Originally commissioned by Campbelltown Art Centre, Girls sees Blackmore collaborate with a group growing up in Claymore, a public housing estate in Sydney’s South West.

Claymore is described as “the most disadvantaged community in Australia” due to its high rates of crime, alcohol and drug abuse, domestic violence, teenage pregnancy and intergenerational welfare dependency.

Through interviews and observations, Blackmore exposes the specific attitudes and behaviours the girls have developed as a way of surviving within their stigmatised community. Rather than presenting them as victims of the welfare state, Blackmore attempts to capture the significance of this moment in their young lives in which they hold the power to break the cycle or continue it.

This internationally acclaimed series of ceramic Holden cars from 1977 by local artist Margaret Dodd, will be exhibited alongside with her 1982 film of the same name. This is the first time they have been shown together in Adelaide since 1993.

Dodd’s audacious film and ‘Funk Ceramic’ Holdens explore the feminine and the maternal; fantasy, humour and the erotic: masculinity, fetishism and violence. Once seen, the works cannot be forgotten, leaving an imprint in the brain where indelible memory resides.

This Woman is Not a Car: Margaret Dodd also includes pieces from her more recent series, Chosen Vessel (2008) and Holden Hypotheses (2014), as well as prints, props and archival material from the film shoot in Adelaide in the seventies.
DISCUSSION!!! FIGHT FOR SELF

EVENT SATURDAY 23 SEPTEMBER, 2 – 4PM
ARTISTS CO-COORDINATED BY HEIDI KENYON AND POLLY DANCE

Fight for Self is an open, semi-guided discussion about feminism, motherhood*, taboos, and the societal pressures that women in the arts face and fight against on a daily basis. *Note: this discussion is not limited to mothers but is an open dialogue around the aforementioned topics.

LION ARTS CENTRE
NORTH TERRACE (WEST END)
KAURNA YARTA, ADELAIDE
ACEOPEN.ART@ACE_OPEN

The Women’s Show 1977

Polly Dance
Self mind map
2017
ART GALLERY OF SOUTH AUSTRALIA
RE-THINKING AUSTRALIAN ART

VESTIBULE INSTALLATION BY SALLY SMART FROM SATURDAY 29 JULY 2017
GALLERY 6 OPEN FROM SATURDAY 2 SEPTEMBER 2017 DURATION 26 AUGUST – 3 SEPTEMBER

ARTISTS LORRAINE CONNELLY-NORTHEY, ROSALIE GASCOIGNE, FIONA HALL, JULIE GOUGH, BARBARA HANRAHAN, NOELA HJORTH, INGE KING, ROSEMARY LAING, TRACEY MOFFATT, ANN NEWMARCH, BRONWYN OLIVER, SALLY SMART, MARGARET WORTH AMONG OTHERS

Encompassing painting, photography, decorative arts, sculpture and printmaking, these new collection displays will highlight the complex and radical changes that occurred in Australian art after the Second World War, including the feminist art movement and the revelation of Aboriginal art.

The role of women artists within these seismic shifts in Australian art and identity will be explored through both focused collection displays in Gallery 6 and a new work by Sally Smart in the Gallery's vestibule.

ADELAIDE TOWN HALL
THE GREAT SUFFRAGETTE DIRIGIBLE
OPENING THURSDAY 3 AUGUST, 5.30 DURATION 3 AUGUST – 27 OCTOBER
ARTISTS BRIGID NOONE, ALI GUMILLYA BAKER, MARY-JEAN RICHARDSON, EWA SKOCZYNSKA, JENNA PIPPETT, MIA VAN DEN BOS, SERA WATERS

Important and famous women from South Australia’s history are honoured in a series of portraits from some of Adelaide’s most accomplished contemporary artists.
ARTROOM5
HOME
OPENING FRIDAY 25 AUGUST, 6PM DURATION 25 AUGUST — 23 SEPTEMBER (OPEN ONLY FRI & SAT)
ARTISTS MAKEDA DUONG, STEPHANIE RADOK, DAWN KANOST AND THE CWA

“I’m not Modersohn and I’m not Paula Becker anymore either. I am Me, and I hope to become Me more and more.” Marie Darrieussecq. Theses works are made from reclaimed materials of silk (scarves, clothing, a sari) and cotton (stitching). Uncounted layers of silk have been hand-stitched together, overlays of at least six separate textiles can be identified in parts.

Makeda Duong
Affection, 2014
Cotton cross stitch on cotton, hand knitted lace
21 x 21cm

32 THE PARADE, NORWOOD
ARTIMAGESGALLERY.COM.AU
Yasmin Grass
Foliage Vase
Oil on canvas, 76 x 71cm
We don’t often hear about great female abstract artists. As Griselda Pollock writes in Modernity and the Spaces of Femininity, ‘all those canonised as the initiators of modern art [were] men.’

The artists will deconstruct traditional notions of femininity through abstraction, challenging the hierarchy of this seemingly patriarchal style. They aim to invert the female gaze so that she looks inwards rather than outwards.

Imogen Porteous and Emma Sullivan are abstract artists determined to disrupt stereotypes of the genre. Historically, abstract artists have been middle-class, academic men who gained power and prestige through their work and personalities. Women abstractionists were producing during the modernist period but often overshadowed by men. In 2017, women are fighting back.

Art media covers
80% Male Artists : 20% Female Artists
RICHARDSON. E. 2014. THE COUNTESS REPORT. WWW.THECOUNTESSREPORT.COM.AU
**CENTRAL SCHOOL OF ART GALLERY**

**MASTERCLASS!!! A DRAWN EXPLORATION ANNALISE REES**

**DURATION** 31 AUGUST – 2 SEPTEMBER  **COST** $600  **MASTERCLASS CAPACITY** 16 PEOPLE

**TALK BY ANNALISE REES** 31 AUGUST, 6PM – 7PM  **MASTERCLASS** 1 – 2 SEPTEMBER, 10AM – 5PM

This masterclass will include fieldwork to collect information and to engage with objects, artefacts and sites using drawing as an investigative tool. Incorporating observational techniques, memory, touch and sound you will respond to sites and objects through the process and practice of drawing. Extend your drawing research to incorporate other mediums and materials relevant to your own studio practice. Drawing is premised as a key research strategy for all artists.

Note the masterclass fee does not include the cost of materials. Morning and afternoon tea will be provided on 2 September. BYO lunch.

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**ENSEMBLE STUDIO GALLERY**

**ALL ABOUT HER**

**OPENING** FRIDAY 15 SEPTEMBER, 4PM  **DURATION** 15 SEPTEMBER — SAT 16 SEPTEMBER

**ARTISTS** ARIANA MEJIC, SARAH NORMAN, CARRIE RADZEVICIUS, JULIE STRAWINSKI, CAROLINE WALLS, ELIZABETH WOJCIAK, CURATED BY JANINE DELLO

Mixed media, painting and illustration from a diverse group of local Adelaide female artists, each exploring the female experience in their own way – from femininity to feminism. A one night only showing in a gallery space which is part of a retail hub of locally made, sustainable artisan wares including clothes, shoes, plants and homewares.

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Image courtesy of Sarah Norman
As a circumstance of encounter, on/off circle emphasises the body as a site that is attuned and responsive to environmental elements. Focusing on acts of connection and intersection through tactile materials and elements of light and space, the senses are considered here as registers of experience that inform knowledge of the self and how we are located in the world.

Upon unfurling, the layers within each work reveal a complexity of relational connections, through gestural and perceptual processes; a call and response of cues and miscues at play. With specific attention to the senses, on / off circle offers an embodied encounter of human phenomena that are both simple and nuanced, existing quietly beneath the surface of interactions.

Stealth.Co is a participatory, performative installation that creates a conversation surrounding privacy, consent and surveillance. Stealth.Co consists of a consultancy business that creates D.I.Y analogue solutions for the privacy concerns of their customers.

75% of visual art graduates from universities are women. Of 26 solo exhibitions in state museums by contemporary artists, 38% were by women artists.

RICHARDSON, E. ACCESSED 22 MAY 2017. THE COUNTESS REPORT. WWW.THECOUNTESSREPORT.COM.AU
During this period of the late twentieth century, photography helped feminism and feminism helped photography. On the one hand, feminists used the highly informative and accessible medium of photography to raise awareness of critical social issues. On the other hand, photographic artists embraced feminist themes as a way of making their practice less esoteric and more engaged with contemporary life. This productive exchange between feminism and photography fostered a range of technical innovations and critical frameworks that radically transformed the direction of visual culture in Australia. A Monash Gallery of Art travelling exhibition

**STATE LIBRARY OF SOUTH AUSTRALIA**
**NORTH TERRACE, ADELAIDE**
**ARTMUSEUM.FLINDERS.EDU.AU**

Virginia Coventry
*Miss World televised*
1974, gelatin silver print
15.5 x 13.5cm

**FLOATING GOOSE**
**HELLO; I AM HOME**

**OPENING FRIDAY 8 SEPTEMBER, 6PM**
**DURATION 8 SEPTEMBER – 1 OCTOBER**

**ARTIST TIMMI TSAPALIARIS**

I gave her directions, “Google maps it” I added. The places we traverse daily intertwine into an idea we understand as home. A somewhat fantasy land in which only we exist, intermittently crossing others’ paths amidst our daily routine. My personal perception is both a common experience and an isolating one; fragmented and contradictory at best. In an effort to compensate the two, a visual language emerges.

**271 MORPHETT ST, ADELAIDE**
**FLOATINGGOOSE.COM.AU**

**Art is a guaranty of sanity. That is the most important thing I have said.** LOUISE BOURGEOIS
‘Essays on Love’ presents a body of paintings as a tool for articulating a personal internal dialogue, relating to Brigid’s own experiences of intimacy and love. This process is informed by some of her personal experiences in the wider context of her practice as an individual visual artist and as an independent curator, who directs Fontanelle with Ben Leslie. These paintings examine relationships, exploring ideas around intimacy, love, vulnerability, and connectedness. Exploring the tension between the internal geography of emotion and external conditions and how internal feelings connect with larger narratives and outside experiences.

Following on from the exhibition Beyoncé is a Feminist in 2013, Love & Feminism investigates a range of responses to the relationship between Feminism and love. Connecting with an intersectional approach, the invited artists, open up a dialogue about the complex nature of love and how it relates to a contemporary conversation around Feminism.

175 ST VINCENT STREET
PORT ADELAIDE
FONTANELLE.COM.AU

Brigid Noone
Weightless
2016, oil on linen

Jodie Whalen
Declaration of Love
2016
Installation image: @zanwemberly and @willfrench
HD video, tinsewl curtain, hand cut confetti
FRAN FEST

FORMAT SYSTEMS
SCREENING!!! NO HOME (2015) CHANTAL AKERMAN
OPENING SUNDAY AUGUST 27, 6PM DURATION 1 HOUR, 55 MINUTES
Urgency presents a screening of No Home Movie (2015), directed by the late Belgian feminist director Chantal Akerman (1950-2015). Beginning with conversations between the director and her mother, a survivor of Auschwitz, the film develops into an affecting collision of the personal and the universal.

GAGPROJECTS
ROSES DON’T HAVE HEARTS, BUT MY EYES WILL FIND YOURS
OPENING WEDNESDAY 30 AUGUST, 6PM DURATION 30 AUGUST 2017 — 24 SEPTEMBER
ARTIST MYRIAM MECHITA (FRANCE)
French artist Myriam Mechita is fascinated by moments of transcendence: orgasm, intoxication, and the overwhelming combination of pleasure and pain. The word ‘ecstasy’ means going outside oneself, according to its Greek etymology. And this state of mind is essential for Mechita’s oeuvre. Mechita using embroidered sequins, shiny latex, colorful textiles, embroidery and sculptural objects, Mechita creates her glamorous and mysterious universe. For this presentation, Mechita will be presenting new large scale charcoal drawings, ceramic work created while in residence at Jam Factory. This project has been supported by the French Embassy in Australia.

80 HINDLEY STREET, ADELAIDE
FORMAT.NET.AU

39 RUNDLE STREET
KENT TOWN
GAGPROJECTS.COM

Myriam Mechita
Dark paradise (husband’s dark)
pencil on paper
200 x 150 cm
GLITCH EXPERIMENTAL ARTSPACE
IMMENSE PERSONAL SATISFACTION
OPENING THURSDAY 31 AUGUST, 7PM DURATION 31 AUGUST — 21 SEPTEMBER
ARTIST ALEX PERISIC

REMorSE CODE
OPENING THURSDAY 31 AUGUST, 7PM DURATION 31 AUGUST — 21 SEPTEMBER
ARTIST ELLA JAMES

109A COMMERCIAL ROAD, PORT ADELAIDE

GUILDHOUSE
SCREENING!!! FEM FLIX AND !W.A.R
SHOWING SUNDAY 24 SEPTEMBER, 2PM—APPROX 6:30PM COST MEMBERS $30, $35 GP
DURATION THREE SESSIONS: SESSION 1 AT 2PM, SESSION 2 AT 3:30PM, SESSION 3 AT 4:45PM
ARTISTS MONICA PELLIZZARI, TINA HAVELOCK STEVENS, ERICA GLYNN, SARAH WATT, SAMANTHA LANG,
CATE SHORTLAND, ALISON MACLEAN, EMMA-KATE CROGHAN, JACKIE FARKAS, LUCINDA CLUTTERBUCK,
ANTOINETTE STARKIEWICZ, TRACEY MOFFATT, LYNN HERSHMAN LEESON

Guildhouse is pleased to partner with GU Filmhouse to present !Women Art Revolution and a selection of screen-based work from FemFlix. This screening is divided into three sessions, join us for all three, or drop in to the sessions that interest you most! Cost of entry includes a small drink and popcorn. See the Guildhouse website to book and for the full program of amazing films.

113 PIRIE STREET , ADELAIDE                                 HILLSMITHGALLERY.COM.AU

HILL SMITH GALLERY
TRACE
OPENING SATURDAY 2 SEPTEMBER, 2PM DURATION 2 — 16 SEPTEMBER
ARTISTS ANNETTE BEZOR, DEIDRE BUT-HUSAIM, LOUISE FENELEY & ANNA PLATTEN

Works by contemporary Adelaide artists, celebrating FRAN Fest.

GU FILMHOUSE
128 HINDLEY STREET
ADELAIDE
GUILDHOUSE.ORG.AU

Film still from
Amelia Rose Towers
1992
Director: Jackie Farkas

FRAN FEST
HOLY ROLLERS STUDIOS
THE CHURCH OF FEMINISM
OPENING SUNDAY 10 SEPTEMBER, 3PM  DURATION 00 AUG — 00 SEPTEMBER
ARTISTS LAUREN ABINERI, ASHTON MALCOLM, ASHLEIGH D’ANTONIO-HOCKING, RAY HARRIS AND MORE...
“The Church of Feminism” is an evolving feminist performance art event held in the chapel of Holy Rollers Studios, an old church. Join us as the list of performing artists rises like our mission, come pray with our ever growing congregation. We will bath in the baptismal pool and bow to the throne of Feminism Bring an apple and your liturgical dancing shoes!

69 PROSPECT ROAD
PROSPECT
Ray Harris
Fallen
2016, HD digital video still

HUGO MICHELL GALLERY
THE SEVENTH WAVE
OPENING THURSDAY 3 AUGUST, 6PM  DURATION 3 AUGUST — 9 SEPTEMBER
ARTISTS NARELLE AUTIO AND TRENT PARKE
Narelle Autio’s vibrant and award-winning images of Australian coastal life have won her impressive national and international acclaim. One beauty of Autio’s work is its ability to speak to so many people about their own experience of being coastal dwellers. Another is the play of colour and light in the photographs, giving them a magic and painterly quality that transcends the usual depictions of the beach. The Seventh Wave, a collaboration with partner Trent Parke, was first exhibited in 2000. These powerful and lyrical black and white images of swimmers capture the drama and otherworldliness that lies beneath the surface of the water.

260 PORTRUSH ROAD
BEULAH PARK
NARELLE AUTIO
Untitled # 32
1999 – 2000
type C print
80 x 121 cm, ed. of 15
With a practice spanning more than 35 years, Catherine Truman is one of South Australia’s leading contemporary Artists and Jewellers and due to this impressive career she has been selected as this year’s 2017 JamFactory ICON. This intriguing solo exhibition of objects, installations, images and film including several brand new works spans Truman’s 20 years of research at the nexus of art and science. Having researched historical and contemporary anatomical collections world-wide and participated in a number of art/science-based projects, Truman notes that “We [artists and scientists] both create images of the things we see and the more we see, the more we understand we don’t know.”

An exhibition about the importance for words, communication and language as a powerful tool in shaping the things we value.
**MIGRATION MUSEUM**

**THE FEMINIST LABOUR OF RE-MEMBERING AT THE DESTITUTE ASYLUM**

**OPENING SATURDAY 16 SEPTEMBER, 5:30PM**

Who remembers the babies born at Adelaide’s Destitute Asylum? Who remembers their mothers, and the physical, spiritual and emotional labour they performed? At this participatory event, the names of 1678 babies will be recited at the Migration Museum, in a feminist act of re-membering the past. In 1878 a purpose-built Lying-in Home was built at the Destitute Asylum, and between 1880 and 1909, 1678 babies were born there, 116 of whom were stillborn. The Migration Museum site includes the former Lying-in Home building. Explore our exhibition about the Destitute Asylum, and stay for a discussion of the history of our site.

82 KINTORE AVENUE
ADELAIDE
MIGRATION.HISTORY.SA.GOV.AU
Memorial to the Lying-in Home Babies
Migration Museum

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**MURRAY BRIDGE REGIONAL GALLERY**

**DISQUIET**

**OPENING SUNDAY 23 JULY, 2:30PM**  **DURATION 21 JULY – 27 AUGUST**

**ARTIST** INDIA FLINT

India’s work, driven by topophilia, conflates the visual and written poetics of place and memory, using ecologically sustainable contact print processes from plants and found objects together with walking, drawing, assemblage, mending, stitch and text as a means of mapping country. The work has been described (by Prof Chris Orchard) as using “the earth as the printing plate and time as the press”.

27 SIXTH STREET
MURRAY BRIDGE
MURRAYBRIDGEGALLERY.COM.AU
Image courtesy of India Flint
FRAN FEST

MURRAY BRIDGE REGIONAL GALLERY

TIME AND DISTANCE

OPENING SUNDAY 3 SEPTEMBER, 2.30PM  DURATION 1 SEPTEMBER – 15 OCTOBER

ARTIST SALLY DEANS

Drawing inspiration from the area around the lower Murray and Fleurieu Peninsula, Sally Deans paints atmospheric sky, sea and landscapes that are distinctly characteristic of this region. These works explore our view of the landscape through transitory effects of weather and light, while recording the slower changes marked by nature throughout the changing seasons.

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SOLASTALGIA

OPENING SUNDAY 3 SEPTEMBER, 2.30PM  DURATION 1 SEPTEMBER – 15 OCTOBER

ARTISTS CLAIRE BROOKS, LESA FARRANT, LEONIE WESTBROOK, JO WILMOT

Philosopher Glen Albrecht defines Solastalgia as “an emplaced or existential melancholia experienced with the negative transformation (desolation) of a loved home environment”. Works in this exhibition speak from places between grief and hope to a collective consciousness that is driving action to mitigate the effects of global warming and climate change.

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27 SIXTH STREET
MURRAY BRIDGE
MURRAYBRIDGEGALLERY.COM.AU

Sally Deans
Touching the Sky – Storm
2017
Oil on board, 62 x 62cm

Jo Wilmot
Dead Man’s Fingers
2017
Porcelain, brass, wood, 75mm diameter

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I have never considered compassion a finite resource. I would not want to live in a world where such was the case. ROXANE GAY

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FRAN FEST

PRAXIS ARTSPACE

[SIC] ROSE

OPENING THURSDAY 27 JULY  DURATION 27 JULY — 26 AUGUST

ARTISTS MARGARET AMBRIDGE, SILVANA ANGELAKIS, AIDA AZIN, LIZ BUTLER, PATTY CHEHADE, SARINA DIAKOS, LISA LOSADA, JESSIE LUMB, MARIJANA TADIC, CHRIS THIEL, KARLIEN VAN ROOYEN

The theme of medicine is very close to my heart. If contemporary art is a record of the time that we live in then [sic] Rose endeavours to explore what affects us today in health care. The book ‘Medicine: An Illustrated History’ by Albert S Lyons MD and R Joseph Petrucelli II MD is an excellent documentation of the social political and historical changes in medicine. Eleven female artists have been invited to explore and create works around what is important to them in relation to health care; the politics, the social, the historical.

‘I’M A FEMINIST BUT...’

OPENING THURSDAY 31 AUGUST, 6PM  DURATION 31 AUGUST – 28 SEPTEMBER

ARTISTS MEG WILSON (SA), DEBORAH PRIOR (SA), JACQUELINE BRADLEY (ACT), ALEX PYE (NSW), AMANDA RADOMI (SA), OLIVIA WHITE (SA), CHANTAL HENLEY (QLD). CURATOR ELEANOR SCICCHITANO (SA)

I’m a Feminist but... brings together seven artists to explore the complexities and hypocrisies of being a 21st century feminist. Based on the popular podcast The Guilty Feminist, this exhibition brings together diverse voices from across Australia to celebrate, explore and challenge each artists personal connection to the movement. ‘I’m a Feminist but...’ is supported by Arts South Australia.

68–72 GIBSON STREET
BOWDEN
PRAXISARTSPACE.COM.AU

Patty Chehade
Golden Grapes
(detail) Mixed Media on panel

Jacqueline Bradley
Boat Race (performance still)
2016
Oilskin, timber, linen, steel and cotton. Dimensions variable.
“Cups of nun chai” is a participatory memorial that emerged from the summer of 2010 in occupied Kashmir. It has grown from personal conversations, shared in private; to photographs and texts written from memory and shared online; and most recently took the form of a newspaper serial published in the daily newspaper Kashmir Reader over eleven months which reached tens of thousands of people. For its presentation, “Cups of nun chai” will take the form of the full compilation of 118 conversations in their published newspaper within a reading room. Readers will be afforded the chance to linger with the physicality of these exchanges as well as their serialisation within the very community they discuss. Over the duration of the installation various speakers will present talks and discussions with audiences/participants on topics directly or indirectly relating to ideas of domesticity, communication, trauma and power.
FRIDAY 25 AUGUST, 6PM
DURATION AUGUST 25 – 24 SEPTEMBER
ARTISTS
KERRIE STRATFORD, DIANA WISEMAN, JO FIFE, MARY DAILY, JEAN MCARTHUR, YOKO KAJO, FRANCESCA DA RIMINI, CURATOR: DR LINDA MARIE WALKER, WRITER: DR TERI HOSKIN

Each artist has a practice that has been active and exhibited for some considerable time; the artists therefore have depth of skill and purpose. Each medium belongs to a rich history within the visual arts, traditional and nontraditional, and inscribed by materials, techniques and processes that play out in very different ways; these ways attend to cultural and personal concerns, to locations, climates and experiences.

Mary Daily
Fruit
Ceramic
Image: Jean McArthur

SAMSTAG MUSEUM
A E I O U
DURATION 29 JUNE – 1 SEPTEMBER
IN CONVERSATION MICHELLE NIKOU WITH KENDRAH MORGAN (VIC), CURATOR, 15 AUGUST, 1PM
ARTIST MICHELLE NIKOU

In this exhibition of new and recent work, Samstag Scholar and University of South Australia alumnus Michelle Nikou draws on surrealism to transform mundane domestic objects and materials into sculptures of humour, poignancy and marvel. Her work intentionally blurs and extends the boundaries between fine art and craft, utilising chance, psychological metaphor and juxtaposition to mingle high and low art.

SANTOS MUSEUM OF ECONOMIC BOTANY

GUILDHOUSE COLLECTIONS PROJECT

OPENING SUNDAY 13 AUGUST, 4PM. GUEST SPEAKER: CATHERINE TRUMAN
DURATION SUNDAY 13 AUGUST — SUN 24 SEPTEMBER ARTIST MICHÈLLE KELLYE

Mycology – the study of fungi, is the inspiration for Michelle’s work, consisting of jewellery, sculptures and installations made using traditional metalsmithing techniques and a variety of materials. The State Herbarium has an amazing collection of preserved species of fungi. Michelle’s project will focus on research of the collections at the South Australian Herbarium.

SA S A G A L L E R Y

FROM THERE TO HERE

OPENING THURSDAY 31 AUGUST, 5PM ARTIST TALK 31 AUGUST, 4PM DURATION 1—22 SEPTEMBER ARTISTS MARGARET DODD, ANN NEWMARCH, KAY LAWRENCE, OLGA SANKEY AND LOENE FURLER

This exhibition will bring together the work of five committed artists who have been heavily involved in visual arts and sharing information for over 40 years. It is important for the legacy of these women artists to be understood as time is taking its toll and memories may slip away.

While there is a resurgence of exhibitions with a focus on womens/feminist art recently both in Adelaide and interstate, the question of its importance has renewed interest to the current generation of students and artists and remains under-explored.

KAURNA BUILDING
CNR FENN PLACE & HINDLEY STREET

Anne Newmarch
Women hold up half the sky
1978
Screen print 91 x 65.0cm
This three month open studio project at Sauerbier House looks the geographical areas around Aldinga, Port Willunga and Red Ochre Beach. Through writing, printmaking and sculpture the artist revisits ideas around deep attachment to place.

Today we can be mindful of what we have in common with each other: A longing to let go of some things; and a desire to hold onto others.

Please be prepared for one hour of no speaking while you are apprenticed in a hands-on meditative winding session to the sounds of ‘UNwound’.

The ambient musical soundscape ‘UNwound’ was created by Ian Hamilton and Paloma Concierta using the actual building of Sauerbier House as an instrument.

You will take home a winding bowl that you can continue to work on as you need. Kids ok, just so long as they are accompanied by an equally silent adult.

Bring 1x wooden bowl and 2 balls of wool, or you can pay $10 material fee (please advise when booking if you require materials supplied).

Bookings essential. Phone 8186 1393 or email jaylan@onkaparinga.sa.gov.au

Feminist art... will take the great human themes – love, death, heroism, suffering, history itself – and render them fully human.

ANDREA DWORKIN
SIGNAL POINT GALLERY

THE JOURNEY

OPENING FRIDAY 8 SEPTEMBER 4.30PM  DURATION 8 SEPTEMBER — 5 NOVEMBER

ARTIST LINDY DOWNING

Lindy Downing grew up in the Coorong and Lakes districts. Her ancestors on arrival from England lived in a cave at Rapid Bay for the first two years of their life in Australia. Photography has been part of her life since childhood and became a full-time passion around 2004.

Drought in the first part of this century dramatically increased her output and with the feeling that ‘time was of the essence’ photography became the mode of recording as well as the chosen art form.

THE WHARF
GOOLWA
RGASA.ORG.AU/
SIGNALPOINTGALLERY

Photograph by Lindy Downing

SISTER

IGAMEW FRINKATWO!

OPENING FRIDAY 18 AUGUST, 6PM  DURATION 18 AUGUST 2017 – 15 SEPTEMBER 2017

ARTIST VONI (USA)

IGAMEW FRINKATWO! is an exploration of play by visiting New York City artist and fashion designer Voni. The installation is influenced by Donald Winnicott’s psychoanalytic theories on childhood play and involves a ‘transitional space’ in which a person is between reality and imagination. Voni creates an immersive environment invoking transitional phenomena through performance, paintings, drawings, soft sculptures, found objects and film.

26 SIXTH STREET
BOWDEN
FACEBOOK/SISTERTGALLERY

Image courtesy of Voni
NÁIRE ORTHU

CRAFT MAKING SESSIONS WITH URSULA: SATURDAY 7 & SUNDAY 8 OCTOBER, 2PM–4PM
OPENING FRIDAY 22 SEPTEMBER, 6PM  DURATION 22 SEPTEMBER — 20 OCTOBER
ARTIST URSULA HALPIN

Ursula Halpin explores how craft has assisted in overcoming generations of inherited trauma and applying outcomes to researching the narratives of Irish female migrants to Australia post famine 1848–1855, particularly the women of the Earl Grey Scheme. Using glass material incorporating textiles, in particular Irish lace and Irish crochet-lace, Halpin’s practice looks at developing a new feminist discourse through autobiographical narratives examining how making has assisted in transcending, estrangement, loss of identity and culture as a result of experiencing abjection, through historical and contemporary immigration’.

Get Some is an exhibition of a video triptych that explores Australian identity, female subjectivity and 90s nostalgia through engaging with government food public service announcements from the artist’s childhood.

26 SIXTH STREET
BOWDEN
FACEBOOK/SISTERSGALLERY

Image courtesy of Georgia Rae Banks

Image courtesy of Ursula Halpin
SISTER

THE ORIGIN OF THE WORLD

OPENING FRIDAY 22 SEPTEMBER, 6PM DURATION 22 SEPTEMBER — 20 OCTOBER

ARTIST LAURA MOORE (NSW)

The Origin of the World, is a series of 10 self-portraits that present the artist’s own naked body from the first person perspective, from the point from which she can see herself. Using the 3D technologies of anaglyph prints and stereoscope viewers the work demands the act of looking become an action of looking. This creates a space from which the opportune spectator can decode the visual structures that have traditionally been used to objectify and idealise the female body.

STUDIO BOWDEN

SCAPES

OPENING THURSDAY 14 SEPTEMBER, 6PM DURATION 14 — 24 SEPTEMBER

ARTISTS AMANDA LAWLER, LOU VADASZ, FRANCES GRIFFEN, ADELE DUBARRY, TSERING HANNAFORD, SONIA HENDER, MARLENE KINGDON, TRICIA ROSS

Scapes, anticipates the representation of the physical and metaphysical, in representation or abstraction. Traditionally, women have not enjoyed equality in exposure in prizes that celebrate landscape. Over its history, only a small number of women have been annointed as winner of art prizes focusing on landscape. Many of the works to be displayed are abstractions, or interpretations of place. They are distillations of the essence of the place, or an interpretation of observed elements.
THE MILL

GIRL SPACE

OPENING FRIDAY 8 SEPTEMBER, 6PM  DURATION 8 SEPTEMBER — 27 SEPTEMBER
ARTISTS ANTONIA DITROIA, BAN-SHE, BRIANNA SPEIGHT, ELLIE ANDERSON, INDIGO CHERRY,
RIA ROMA SHARMA, SASCHA TAN. CURATED BY LAURA GENTGALL

The Opening party of the GirlSpace exhibition: a chance to meet the artists, learn more about Girlspace, the subsidiary events and celebrate at The Mill.

MARKET!!! ALL FEMALE MAKER’S MARKET
EVENT 10 SEPTEMBER 2017, 10AM — 4PM
This Sunday Market will showcase some of the female makers of Adelaide. Purchase artworks and prints from the Girl Space artists, plus marketplace stallholders.

POETRY JAM!!! DRAW YOUR SWORDS
EVENT WEDNESDAY 13 SEPTEMBER 2017, EVENING
Draw Your Swords will hold a night of open mic poetry within The Mill, surrounded by the Girl Space exhibition.

WORKSHOP!!! LIFE DRAWING AND WINE
EVENT WEDNESDAY 20 SEPTEMBER, EVENING
Taught by Jelena Vujnovic, paired with wonderful wines, this night will be aimed at all skill levels and artistic abilities.

ARTIST TALKS AND CLOSING PARTY
EVENT WEDNESDAY 27 SEPTEMBER, EVENING
ARTISTS ANTONIA DITROIA, BAN-SHE, BRIANNA SPEIGHT, ELLIE ANDERSON, INDIGO CHERRY,
RIA ROMA SHARMA, SASCHA TAN. CURATED BY LAURA GENTGALL.
Each exhibiting artist will say a few words about their pieces, their practice and what a ‘Girl space’ means to them.

154 ANGAS STREET
ADELAIDE
THEMILLADELAIDE.COM
THE COLLECTIONS PROJECT

DURATION THURSDAY 31 AUGUST – FRIDAY 3 NOVEMBER
ARTIST FRAN CALLEN

For this exhibition Fran Callen presents mixed-media ‘tabletop’ drawings inspired by the Museum’s collections of botanical, zoological and landscape prints (with a focus on artists Ferdinand Bauer, Charles-Alexandre Lesueur and Brian Callen), in connection to the Flinders Investigator Garden of native plants.

The Collections Project is a collaboration between Guildhouse and Flinders University Art Museum that provides artists the opportunity to engage with the Museum’s collections and staff to create new work.

VITALSTATISTIX

SECOND HAND EMOTIONS

SHOWING/ARTIST TALKS SATURDAY 2 SEPTEMBER – 6PM, SUNDAY 3 SEPTEMBER – 8PM
DURATION RESIDENCY AS PART OF ADHOCRACY 1—3 SEPTEMBER ARTISTS MISH GRIGOR, SARAH RODIGARI, SJ NORMAN, WITH CELESTE MARTIN, GRACE MARLOW, JENNIFER GREER HOLMES, REBECCA MAYO, REBECCA MESTON, SARAH-JAYDE TRACEY, SUZANNAH KENNETT LISTER

Second Hand Emotions is a process-driven, queer and discursive project. Led by artists Mish Grigor, Sarah Rodigari, SJ Norman, Second Hand Emotions will develop performative, documentary and other responses for presentation at Adhocracy and installation as part of Fontanelle’s Feminism & Love exhibition.

This year’s commissioned project, Second Hand Emotions, is presented in partnership with Fontanelle.

Image courtesy of Vitalstatistix
These three Adelaide painters were all once colleagues teaching a Visual Art degree at ACArts and meet regularly to discuss their love of art. It was agreed they focus on a Violet Green palette (remembering the suffragettes) and each make four paintings; two larger and two smaller with the freedom to select their own concepts and content for this exhibition. The palette links the works. The title of the exhibition, Violet Green could be the name of an imagined representative of the suffragette movement.

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**WORTGALLERY**

**VIOLET GREEN**

**OPENING** WEDNESDAY 23 AUGUST, 6PM  **DURATION** 23 AUGUST — 27 SEP 2017

**ARTISTS** LOENE FURLER, JUDY SUMMERS, YASMIN GRASS

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**WOTSOWORKSPACE**

**SIT, DROP, PLAY**

**OPENING** SUNDAY 30 JULY, 2PM  **DURATION** 30 JULY — 31 AUGUST

**ARTIST** JOANNA POULSON

“I’ve now started working on maple (board). In a number of these paintings the grain of the timber has become a part of the work and even dictating the elements of the work that I paint versus what I leave unpainted.” The shift in the subject matter in the past year to dogs, was a way of bringing lightness and joy back into her paintings. The event is supported by City of Prospect, Pirate Life Brewing & Alpha, Box & Dice wines.
Elizabeth, Linda, Suzie and Cheryl are four artists that work out of Yellow Door Studio. They work across a range of media and disciplines. Their artworks cross narratives describing the human form and the build and natural environments.

Elizabeth Wojciak
Reflection
2017 mixed media on canvas, 90x120 cm

WITH HEARTFELT THANKS

We thank Arts South Australia and the Adelaide City Council for making FRAN FEST possible. To all those who have supported and participated in the FRAN FEST exhibition program, including the generous support of ACE Open and the South Australian Living Artists Festival. To the Grace Emily for generously hosting the FRAN Fest Launch after party. We thank The Art Gallery of South Australia, the Australian Institute of Art History and the Fay Gale Centre for Research on Gender, and all speakers, for supporting the FRAN FEST symposium Feminism, Art & Activism: 40 Years. Our incredible designer Amy Milhinch for her time, guidance, patience and wonderful design work. And thank you to our amazing social media volunteers Amy Nancarrow, Becci Love, Ana Obradovic and Laura Sherwood.

We acknowledge the original FRAN meeting group: Frances Phoenix, Loene Furler, Lisa Harms, Mary Knights, Lizzy Emery, Lauren Mustillo, Jasmine Symons, Brigid Noone, Sera Waters, Jude Adams, Mary-Jean Richardson and Adele Hann.

We would like to thank the countless women who have contributed to the South Australian Arts community and in particular, women who have fought and kept the conversation around feminism going from the 70s till now.

Supported by the Adelaide City Council and Arts SA.
FRAN FEST SYMPOSIUM
ART AND ACTIVISM: 40 YEARS
16 – 17 SEPTEMBER, 10AM – 5PM
THE ART GALLERY OF SOUTH AUSTRALIA

FRAN FEST has partnered with the Art Gallery of South Australia, the Australian Institute of Art History and the Fay Gale Centre for Research on Gender, to hold a 2-day symposium. The symposium will bring local, national and international feminist artists and writers together to explore issues relevant to the histories and contemporary practice of women’s art.

Via panel sessions and conversational formats the symposium will cover topics such as; the archival turn in contemporary feminist art practice, feminist curating and collaborative ventures, feminist genealogies, gender equality and diversity and career issues for today’s women artists.

The symposium will investigate the legacy of The Women’s Show as well as other Adelaide or regional-based feminist initiatives. The second day of the symposium will focus on gender and the museum and will include sessions with women curators, collectors, dealers and philanthropists.

BUY YOU A TEE
WEAR IT ON YOUR CHEST AND PUFF IT WITH PRIDE

EMAIL US TO PLACE AN ORDER
FRANADELAIDE77@GMAIL.COM

FRAN Fest Curatorial Committee: Brigid Noone, Jude Adams, Loene Furler and Mia van den Bos.
FRAN Fest Symposium Committee: Jude Adams, Cathy Speck, Mia van den Bos.
Designer: Amy Milhinch and Freerange Future

FRANFEST.COM.AU